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GRILL FLAME

PROJECT

SESSION REPORT

Copy 2 of 2

CLASSIFIED BY: DIRECTOR, DIA
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REASON: 2-301 C (5) (6)

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GRILL FLAME

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION -

1. (S) This report documents a Remote Viewing (RV) session conducted in compliance with a request from SOD, J3, OJCS, Pentagon, Washington, D.C. The purpose of the session was to provide information relevant to the hostage situation in the U.S. Embassy compound in Teheran, Iran.
2. (S) The remote viewer's impressions of the target are provided as raw intelligence data and as such have not been subjected to any intermediate analysis, evaluation or collation. Interpretation and use of the information provided is the responsibility of the requestor.
3. (S) The protocol used for this session is detailed in the document, Grill Flame Protocol, AMSAA Applied Remote Viewing Protocol (S), undated.
4. (S) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings made by the remote viewer reference his impressions of the target site. At TAB B is target cueing information provided the remote viewer.

TRANSCRIPT

REMOTE VIEWING (RV) SESSION CC52

#66 This will be a remote viewing session (edited for security).

PAUSE

For the past few minutes now you have been studying a photograph of Malcolm Kalp. Move your awareness now, and join Malcolm. Relax and concentrate your attention. Focus on Malcolm. Find Malcolm and describe his location to me.

PAUSE

+05 #10.5 I have..uh..this feeling I'm floating..face up under..uh a rather big ceiling (phonetic) like it's a..like it's a trap that I'm caught under.

PAUSE

+08 I got the feeling that..uh..like..uh..furniture on the side of the room makes it a separate area. Uh..feel..uh..there's some sofas or something... a little sitting area. There's something large behind the sofa. Have..uh..feeling this is side of a larger open room (mumbling) glass..glass and and..uh..along the front. Feeling of..uh..many much..uh..hustle and bustle.

#66 Tell me the impression that gives you that feeling.

#10.5 Have..uh..many..uh..feeling of many people standing around in near the doors ..uh..in this open floor area.....20 or so people standing around and this

PAUSE

+10 I think I have my man. He is..uh..sitting a funny place in this open room. He's sitting in the..uh.. one of the sofas off on the side and his back is to the group of people and..uh..I saw him..uh..first looking over the back of the sofa at the people and he's in slightly L shaped sofa looking over the back of the L in this little group on the side of sofas.

#66 Who are these other people?

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#10.5 I had..uh..a visiting feeling. People being allowed in with cameras and being watched by a larger group of people bringing something or doing something. I first had a big feeling of a shoulder carried camera somewhere in this crowd. When I was looking at it from afar....

PAUSE

#66 Are there other hostages besides Malcolm in this area?

PAUSE

+13 #10.5 I..uh..think that there are here. I see them.. other people..uh..one at least...I think is a woman ..uh..man, woman, man...I don't know about the last. My first impression was man, woman, man, woman sitting across a small isle from him to his right front. All with their backs against the wall on a longer sofa as though they were waiting to be seen, or waiting to be looked at. Uh..

#66 Do you feel these are hostages?

#10.5 Yeah. I do. Uh..have a feeling of lighter clothing and lightness around them than the others. They're always darker.

+15 #66 All right. Work more on the room. Tell me more about the room.

+18 #10.5 The room is..uh..a familiar place again. It has..uh.. I think it's a lobby. A central place. It seems larger with an outside door. There is something in the center of the room. I had a..over my right shoulder looking at the front I had a fleeting..uh.. I was looking at the crowd I had a fleeting shot as though out of the corner of my eye were several people sitting at long table observing the crowd at the door and that their backs were to some..a big solid structure in the middle of the floor. Such as a booth, and I think that is what I was looking at which is to Malcolm's left. In the far....I'm having a feeling of..uh..on the far side on the back...away from the crowd...it seems to be opener and lighter as though there are windows on that side as well...I had this feeling that back there is bare tiles like floor...like a ballroom floor almost back there. No rug or any...I feel that I'm on rug carpeting on the floor where I am.

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#66 Move outside now with the crowd and tell me about the area where they are.

PAUSE

#10.5 They are inside. A group of people..uh..they are inside is what I mean.

#66 Ok. The doors that you mentioned...

#10.5 They were coming in like..now I want to say moved to my side of the room and are looking at these few people who are there. They are looking at them and they have..I want to say they..uh..most people are standing around is exports (phonetic) but I have the feeling of several people taking their pictures with this big thing, maybe, but they move from the door to them.

+21 #66 Focus your attention on the door where they came from. Move through that door now and describe it to me.

PAUSE

#10.5 I'll..uh..I'll go with the flow here. Getting some loose feelings.

#66 Very good.

+25 #10.5 I'm..uh..get a feeling of a..uh..slight porch... white...step down..(mumbling). I'll open the door.. feeling of (mumbling) on either side are some sort of ..uh..not woods..grass, trees, manicured..uh..on either side of this..and..uh..this (mumbling). The side rails on this porch are more ornamental than functional. They..uh..go on get out of here...they are..uh..a flat top stone slabs that are merely on the top..top deck..appears to be only 18 inches and they appear to step down one time with the staircase. I'll go out and I'll look back at the front.

I'm starting to fade. I'm getting..uh..a couple of ..looks like columns. The building is darker stone as the front of it is quite contrast to the building. Uh..uh..Jesus. I hope that son-of-a-bitch gets paid 20 bucks for that.

#66 Ok. Let's break off here and do some drawings.

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#10.5 All right. I guess we can tape over the dull roar of the snow equipment. It's a conspiracy...that's what it is.

Ok. Where did I start. Started with the feeling of floating...not on that low ceiling but floating near this rather large ceiling. I couldn't...ok.. what I ended up with...it was familiar...it was familiar. Just as soon as I..familiar, but rearranged, from what I remember. There were differences from what I remember. Uh.

#66 Can I ask you about this familiarity now?

#10.5 Yeah.

#66 Familiar to when? Do you remember?

#10.5 No. I don't remember which one it was. Familiar to one of the first sessions but not very well early on.....three weeks ago, four weeks ago, maybe. When we first started to work we ended up with alot of..doing alot of...God, I don't know. We worked so many buildings at the beginning. Just ..you know....ok....what's around the next corner..... type stuff...but I had this feeling.....

#66 Actually, you are saying you feel like you've been at this particular place before.

#10.5 Yeah. I feel like I have. The layout was similar to something I felt before. That I'd seen before. Let me try this on for size here. That's...feeling of a couple..uh.. sucker is still going at it. Isn't he?

#66 Is that dark enough to zerox?

#10.5 Yeah. Well, I'll go over it once I get it fleshed out here. Anyway, here in the foreground was the back of another sofa, or something. GOD! They're all out there. He must have gotten his buddies over. Jesus.....all right. I had the feeling of a nest ...nesting of some sofas. This is the thing that was different from the familiarity, ok. Here are some sofas. This one is like L shaped or it's two Ls or something like that is what I mean. Here, behind it is some big thing. Like that. See, walk betweenI drew it....it's some big thing. I don't even know what it is.

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#66 That's what you called "like a booth."

#10.5 Yeah. Well, later I said I se...was feeling this booth. But, right, right....what I think I was doing, you see, I was standing....I was like floating in the foreground of one and I sort of like panned around. And, as I was panning around things were taking different...you know...getting ...I was looking at each individual piece. The first feeling I had was this and that my guy was here...right...and was turned around looking back over his shoulder. You know. Looking back this way over his shoulder. You see what I mean. Like leaning back over like that with his arm in the back of the sofa and looking over his arm into the.....it passed me....like he was looking at me but through me. Right. I had the feeling that this was like a carpet line here. Had the feeling the hallway....I had fleeting shots of.... ok.....let me just go on.....and....this thing disappeared.....it doesn't disappear so much as there's some funny little hall down there again, ok. How do I want to do this? Something makes a little hall on the side of this room, which is really in the background there...and I can't figure the dam thing out. It looks as though...that looks weird...looks as though there's a partition or something on the right side of this room that comes down here, ok. Let me police this thing up a little bit. Give it a little bit (mumbling). Ok. That's the perspective there.....that's a perspective there....ever so slight. This goes back here. There's some kind of a little hallway going back down there. Something divides this. I've draw a partition but there is something there. There's a way out that is not usually the way out, ok. Here are windows. This is....this is farther away, now. This is yards away, ok. Windows in the back ...and this is bare, big, bare floor off....ok.... but here in the foreground is carpeted floor. It's like a ballroom floor. Windows, ok. This thing goes back in some kind of a..uh....you can just barely see it....some kind of a hallway or passageway is back there. I'll draw that in dark, ok. This whole thing is some sort of a..uh..a hallway...parti....I'll call it a partitioned hallway. Maybe that's some.... something like that. You know. It's not a real hallway, but it looks like a hallway and it really is a hallway, but it's not solid concrete walls. Rather it's something that looks like it..a different passageway, but, it's really part of the..the overall thing...and this is like an exit or something. There's

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a hallway there, ok. Like that. OK. Then I had the feeling of...also I'll throw him into this picture as well...is that sitting here on this sofa ...my first impression was man, woman, man, woman.. I didn't get any descriptive type stuff. No sooner did I start getting a good general feel for the place then all hell broke loose up here. But, (mumbling) don't draw lines (mumbling) draw somebody on top of 'em. Ok. Guy sitting there...had the feeling of long, dark hair on the first wo.....on the first woman wearing a skirt....and a man.

#66 That noise outside has stopped.

#10.5 Yeah. It would. Wouldn't it? Couldn't have waited 25 minutes. And, then I wanted to put another woman in there somewhere. I wanted to say man, woman, man, woman. It's the first time I've ever seen a woman. You know. In the work. So..uh..anyway..that's...I'm not going to draw the last one in because I'm not sure of that. But, I'll put it in but I'm not going to bother sketching it. This would be our guy here. He was the guy I first saw. Kalp is there. Like I said he's looking back over his shoulder this way. Back into the foreground. Uh...all right...somewhere along here is a ceiling line. There. That adds that up. Ok. And..uh..as soon as the place began to look familiar to me then I sort of expected to see a balcony up here...and I saw one. Some sort of a balcony.

#66 Ok. On exposed second level.

#10.5 On exposed second level that..uh..all I saw of it.. the only feeling I had of it was...let me erase that.. somewhere else...this comes out here..ok..that was the flavor I got. Something protruding off of that. You know. Something protruding off the roof and that is just..you know..once I got out here...partitioned hallway...is what I want (mumbling)....this is.... All right. Now two. Two, I'm going to swing around and look up the front. Two. On my lower right I had this fleeting image of some sort of a desk thing here. How am I going to draw this? Ok. Just the general... right out of the perferal (phonetic) vision type of a feeling....there were a couple of people sitting here at this desk. All right. That's cool. I'm not going to worry about that. Now, across the hall...(mumbling) and then front on is...I've got to draw it at an angle (mumbling).....sorry number 99.....here. There. That's more like it. That's the line I want to do. Here's the wall. That looks at that. All right. What else

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did I get here without embellishing anything here. There is something here in this corner. There is something in that corner. Behind it is windows. All right. Got like a double door set up here. Got windows here. There. That's the idea I'm trying to get across. Now the foreground of two matches opposite the foreground of one. So if you put them together like that, the rooms composite. Although it's a little bit more distorted. Ok. Had the feeling of double door..uh...glass, big glass windows on either side and glass doors as well. I don't thing that protrusion thing there is funny. I had the feeling of....when I was going outside I had the feeling of a double like....I had to go through two sets of doors. Like I almost thought it was revolving doors. You know how revolving doors...like in a big place and you walk around and you come out...it's thick...it's a thick doorway. It's not just opening a door and you're across the portal. It's like you have two..two..it's like a 5 foot portal. You have to go through this little booth, and out, ok..uh.. (sigh)..I'll say that, but I don't know how to write it.

#66 Ok. Before you go on give me a couple of arrows.

#10.5 Large globe shape in the front left corner. There are two people sitting behind desk...ish...deskish type thing in the right foreground. Which I think the back of this desk is on..on the front face of this square thing on the left in sketch number one. But, I'm not sure because I'm not very sure where within a 20 foot radius where I was when I was getting all this. It could be a totally separate...two separate things. I had the feeling that there were large number of people...that there was hustle and bustle in the outer area here...like out by the door...and there were large number of people..uh..like standing around, walking back and forth and..uh..a group here and a group here.....huh.....

#66 Basically, who were these people? Or, who...what feeling did you get about these people?

#10.5 I had the feeling that they were.....well, here's the thing. Now, the people at the table...I had feeling were like guards....you know....the bad guys. The number...the majority of the people mulling around in this lobby or standing around this door I thought were bad guys. But, I had the feeling that they were waiting on and, in fact, that these people did come in with cameras, of some kind, that weren't

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necessarily bad guys..you know..they were like other guys..that they were..and these guys had all been assembled there in order to escort them. They were going to come in. They were going to take some pictures of the prisoners that were sitting back here. You know. Here in the back part of the room, and I had this... When I first started I had this very distinct, believe it or not, I know it's an old style, but I had this very distinct feeling of something shaped like this. Like one of the old fashioned news real movie cameras, almost, on some guy...

#66 Where you can see the two film cans?

#10.5 Yeah. Like the two film. The two black film cans. And, this thing being carried in through the door. Not a huge thing. But, just something on some guy's shoulder coming in through the door. Ok. I'll draw him there.

#66 Label that.....that you've drawn up there so it doesn't look like it's a gadget on the wall.

#10.5 Oh, yeah. Ok. Coming in on some guy's shoulder. Coming...they're coming in and there are two, three people coming in and more people than I've drawn here standing around. I wanted to say like 20 people coming in here out here in the front of the building and them milling back in, ok. Like I was trying to say, you know, people coming in. You can see them in the back.

#66 You can see them outside the doors?

#10.5 No. Just sort of like coming...like a group arriving. Not a big crowd outside. Like they had come walking in. A group of 15-20. Then, they had to go through the door two or three at a time, and they trickled through the door and built up in front of the door and then...slurp...

#66 Ok. It seems as though during the session you were getting some sort of real time action at times the people would move around the rooms.

#10.5 I think so. I definitely was. First of all, I don't usually pick up that kind of thing and I sort of looked at the front floor and I had this immediate impression...popped...to me of alot of people. I

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don't usually, you know. I don't think I usually would pick up. like I would pick up one guy out of a mob, but I wouldn't necessarily see the mob around him. You know. That type of thing

#66 So you feel pretty good about that impression.

#10.5 Yeah. It was very, very spontaneous. Uh..three or four..uh..I'll use quotations of neutral guys with cameras, etc. I had images of people writing on note pads. This was later...not right here but later. I'll get to that in another one. Another quickie...and..uh..three to four neutral guys. Two guys here and maybe being escorted, maybe ten or twelve bad guys, in quotation marks, escortingand this is all....this is carpeting....carpeted room.....(sigh)...I don't know. Three, then. I'll take it as though I'm standing at the door looking back in. Here is this funny table. Here is this funny big square thing in the back of it somewhere. Here is sofa with Kalp sitting at it. Right. That is the L shaped sofa. There may be another one down there but I'm not too sure of it. Along this wall we have....come on #10.5.....at least you could make them on the same level....another sofa here....and then, another sofa here. Like that. Two sofas with two people in them. I mean with three people in them. And, all these guys standing around in front of them.

#66 This was later on in the session.....

#10.5 Later on in the session.

#66 ..when you perceived then that this group of people moved into the area where Kalp was?

#10.5 Right. Kalp was still there. This is closer together. I've drawn it all out of wack. More like this. There's the L shape. It's closer together. You see what I mean. This is like a little conversational nook. Three or four sofas have been set up around like over here on the side. Now there are these people standing there. They're standing right in front. You can hardly see it because there's this big cluster of people all around looking in there. That's definitely the scene of the action. That's where they're all going to go to begin with. That's why they came here. To go over here and talk to these dudes that I first saw, ok Uh..I had the feeling of bright lights..uh..you know..flickering bright lights. But, these guys were being put on display for some reason. Some rat...maybe rational type...maybe it's the student's own type stuff. Not necessarily

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some international film..uh..outfit, you know.

or UPI or anybody like that. It could be just some propaganda bull shit that students are putting together. Well, anyway, these guys are all over there and that this film camera had been brought up there on somebody's shoulder and there was this big light coming from this crowd..down..and it was playing against these people...and these people were sitting against the wall. You know. Sort of..well here we are....what do you want us to do. So I drew some arrows there. Ok. I'll dress this up a little bit. Here. There. It's closer. It's tighter in. Ok. Here's the other side of the room. I.. like that. Not much at drawing a mob of people. Am I? I'll go ahead and put this.....

Camera man, bright lights, note pads, talking to peo.....talking, sitting people, ok. Then you got me outside..ok

Four. Outside view.This is athat's the idea I want to portray. Boy! Wasn't that great? I'm turning into one hell of an artist (laughing).

#66 The view in four then is standing.....

#10.5 ...on the front porch, looking away from the building.

#66 Ok. Again, you say you feel like you had to go through two sets of doors, maybe. Come to this point, and you stood at this point...

#10.5 Right, right. Here are the stairs coming up in the foreground. Right. Look at that! Dam, don't that look great? Uh..I had the feeling of grass out front. This is a walk. This is a dark walk. This is a light walk. The dark walk goes here as though cement in front but ~~farmack~~ (phonetic) going out through the grass, all right. Uh..what did I say? I said..I said trees. I said ~~woods~~, but not woods. Woods isn't woods. I had more of a feeling of a cultivated, ~~treed lawn~~ than I did wood. Much more manicured than..uh...than forest woods, or woods would look. It's all mowed up nice and smooth, anyway. Grassy, brown grass and everything in there. You know what I'm talking about. It's a lawn area and there are trees interspersed on it. The trees do go together....go together in their leaves. It's hard to describe what I meant when I finally want to talk about it.

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- #66 Ok. In the scene that you're drawing right now, I recognize this from a previous session that you and I have done together. Do you have a feeling about this scene?
- #10.5 Yes. You know. It goes right on with the familiarity of the building.
- #66 Was this view to you spontaneous?
- #10.5 Uh..I think it occurred to me just as soon as I got out of the building. It's not like I had to stand out there and look and say oh, there should be a walk here or anything like that. It was like..outside, there's the walk, you know. It's there. I know it's there. There it is. It was very, very quick. Very fluid. There were subtle differences. I'll point out the subtle differences. The subtle differences to me this time...or things that would be unique to me that I'd stand...if I had to compare the two experiences. The light to dark walk.....the manicured nature of the trees and not the wood nature of the trees. I think that was a difference. But, the main thing is the fact that this type of arrangement on the steps was totally un....I had no feeling for that and it just popped out...this arrangement on the step walls here. the step...the guide walls of the steps....actually being step walls themselves instead of just some straight walls that just went out. That's different. I think if we were to compare steps we would see that that's different feeling....you know....different thing came through. And, I also got the feeling for a little sort of an overhang which I can't say whether I got a feel for before or not. But, I think it was relatively spontaneous. You notice nothing is at the end whereas it should be. That was the limit of what I was seeing so I didn't....you know. Nothing was at the end of the walk, is what I'm trying to say. Because I just didn't see that far, this time. But, you know, it felt...it felt ok. I knew I was on dangerous ground all the way through it because it was all very familiar.
- #66 Now, unfortunately, it was at this point that you began to lose.....
- #10.5 Yes.
- #66 ...focus because the outside noise became tremendous.

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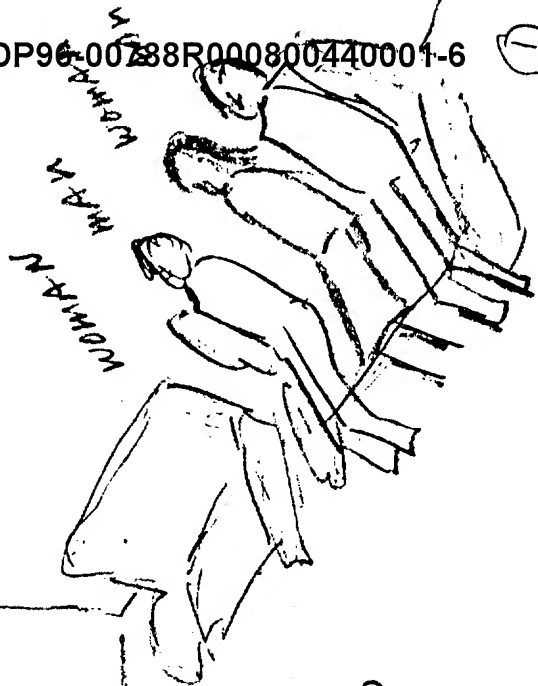
- #10.5 Here that number 20.5....the outside noise became...you know.....at noon on a work day that might have been only peanuts, but in the middle of the night that sounded like the guy was going to drive through this place. I thought he was going to end up sitting on my chest.
- OK. Last look. What was it?..This was when I was starting to fade out.
- #66 You told me you were going to go out away from the building and look back.
- #10.5 That's what I'm working on. By that time I was really slipping fast. I had the feeling for a column or two. A column or two. This entire thing was held up by one column (laughing). Ok. That kind of a wall there. All right. There we are. Let me just get this straight through here. All right. I did not get any feeling for capstone type figuration or anything like that. What I did get a feeling for is...I'm only drawing two, because two is all I can remember out of it because I was really falling out of the saddle fast....is..uh..a..how do I describe the dam thing....it's an overhang....small little overhang outside. When I was standing right here, on the porch, if I....when I looked up there was about a foot of roof over the top of my head. So I'll...let me try...you know..half of this is trying to figure how you do the perspective. There was some little type of a roof and what it is...or whether it is just part of the building or not, I don't know..that's all I can do for you.....no, wait a minute. That's not all I can do. This is darker gray than the white steps and the white framing and the white color. Ok. I had the feeling of some windows. That level. That was about it. You know how you talk....this sketch here....we spent 45 minutes on that one target before. You know. You know I get this detailed in-depth description of the front porch...you know. That's all I've got #66, really.
- #66 Ok. Anything else you want to say about this session? You say you recognize this area and I can see from looking at your drawings that I can recognize the area myself from your previous one.
- #10.5 I really do. I couldn't begin to tell you what the building is because I don't know, but, I can definitely go back through my sessions and I'll match it up with the ones...the one or two possibly two or more that I did working on that building.

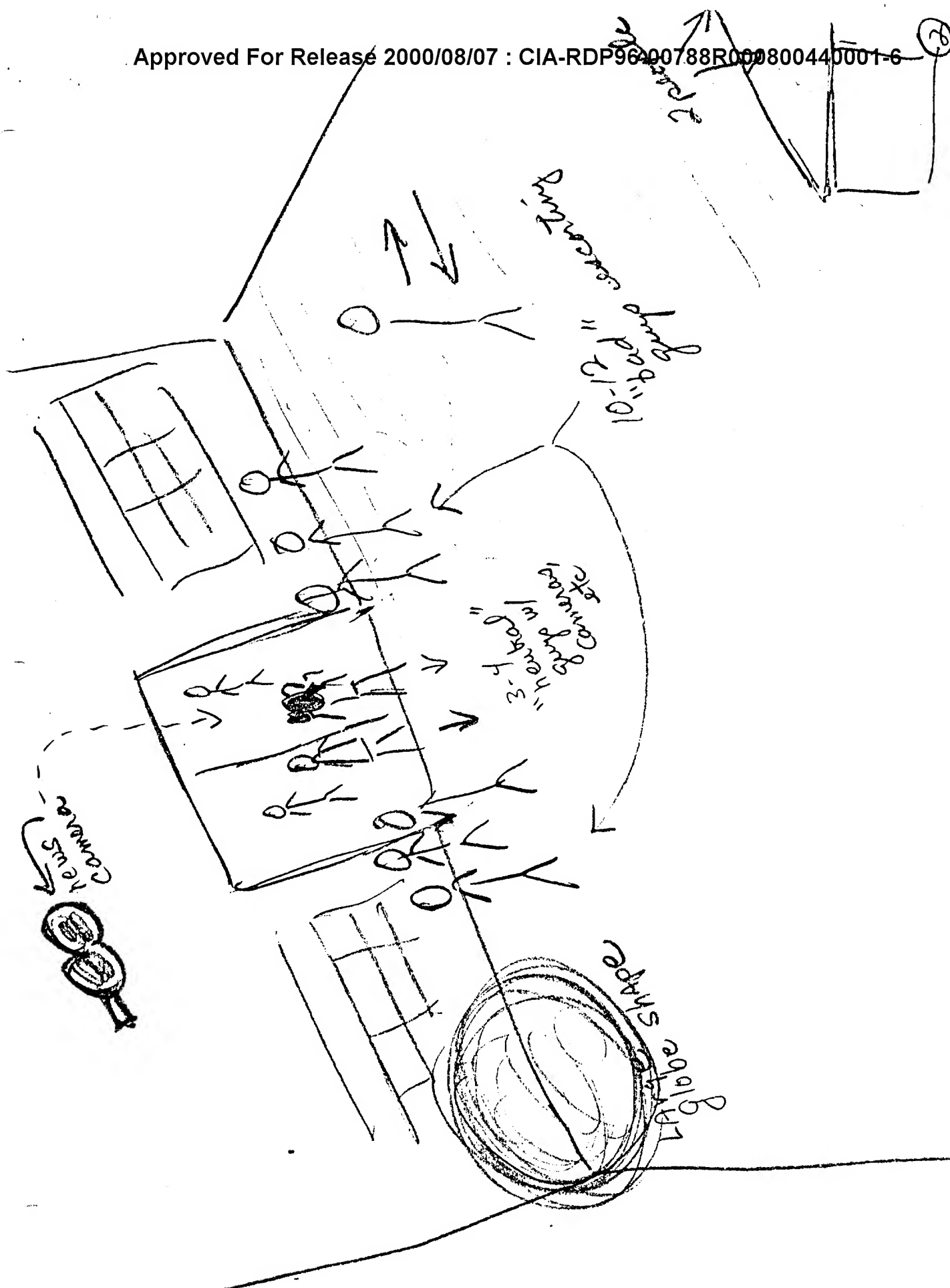
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#10.5

That would be no trouble at all because I know
just which one it is.

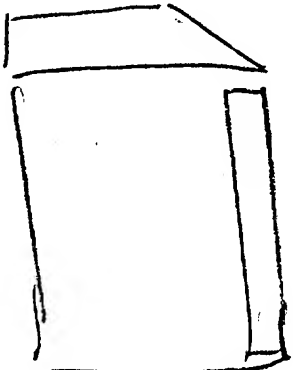
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Control given to
major groups
before to avoid
violence
negotiations



4



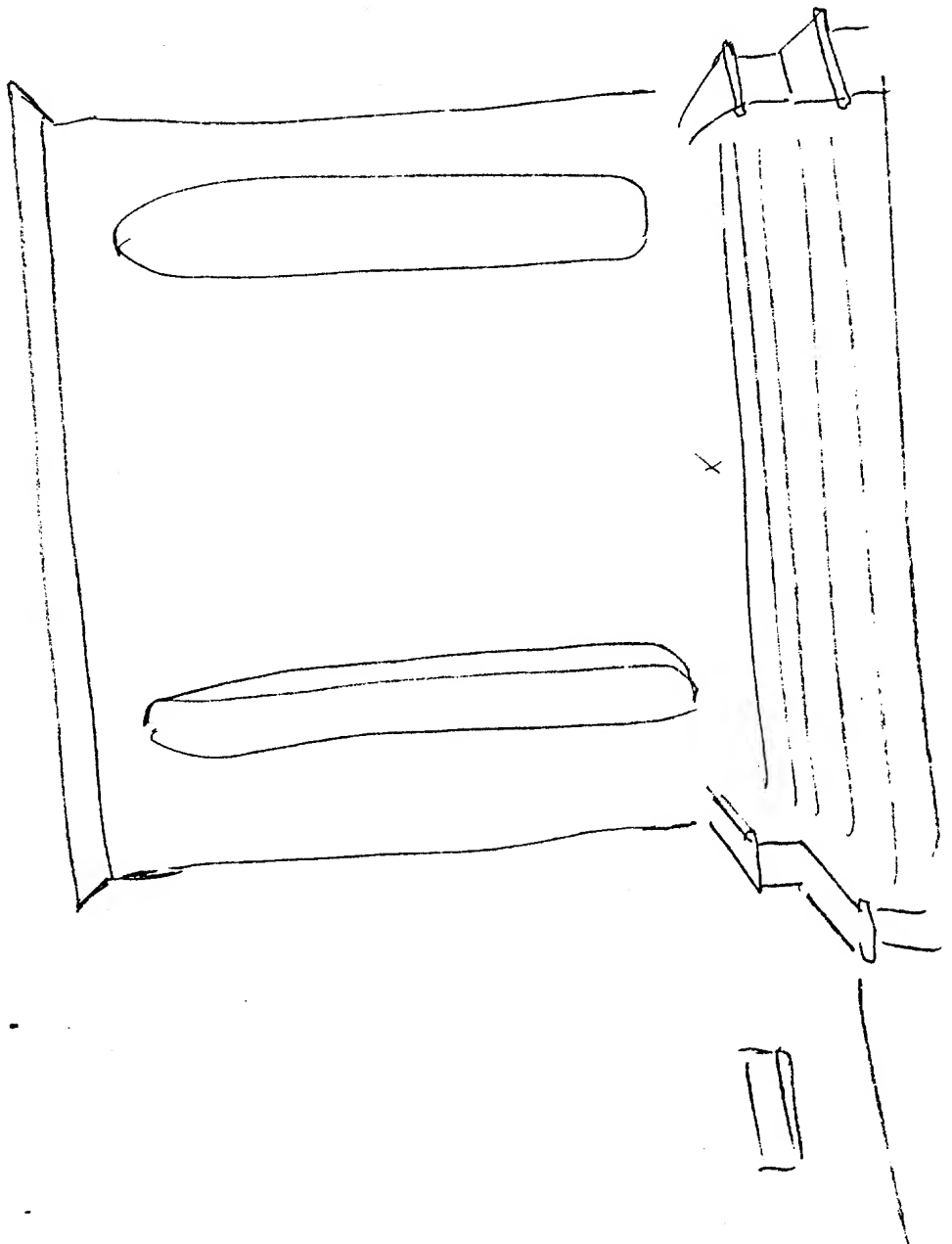
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large
hand of the
white
board

small
over
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TARGET CUING INFORMATION

REMOTE VIEWING (RV) SESSION CC52

1. (S) The viewer has been exposed to open source news media information, classified overhead imagery and photographs of many of the hostage personnel. He knew he would be working against the hostage situation in Iran.

2. (S) At the time of the session the viewer was told that he would be locating Malcolm KALP. The viewer was shown the attached photograph and was asked to describe the surroundings of the individual in the photograph. This was the first time this viewer had attempted to describe the location of KALP. *See photo of Kalp - located at TPR 8 2-3, /AW*

ADMIN NOTES: Sessions CC51 and CC52 were conducted at the same time with different viewers in separate rooms using the same target cuing information. (See also CC53 and CC54.) The viewer made reference to a location which he recognized from a previous session. See Session CC19.

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